

The LIBRARY CHRONICLE

OF THE UNIVERSITY OF TEXAS

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MANY A MAN LIVES A BURDEN TO THE
EARTH • BUT A GOOD BOOK IS THE PRECIOUS
LIFE-BLOOD OF A MASTER-SPIRIT EMBALMED
AND TREASURED UP ON PURPOSE TO A LIFE
BEYOND LIFE • • • 'TIS TRUE NO AGE CAN
RESTORE A LIFE • WHEREOF PERHAPS THERE
IS NO GREAT LOSS • AND REVOLUTIONS OF
AGES DO NOT OFT RECOVER THE LOSS OF A
REJECTED TRUTH FOR THE WANT OF WHICH
WHOLE NATIONS FARE THE WORSE • • • WE
SHOULD BE WARY THEREFORE WHAT PER-
SECUTION WE RAISE AGAINST THE LIVING
LABORS OF PUBLIC MEN • HOW WE SPILL
THAT SEASONED LIFE OF MAN PRESERVED
AND STORED UP IN BOOKS • SINCE WE SEE
A KIND OF HOMICIDE MAY BE THUS COM-
MITTED • SOMETIMES A MARTYRDOM • AND
IF IT EXTEND TO THE WHOLE IMPRESSION
A KIND OF MASSACRE • WHEREOF THE EXE-
CUTION ENDS NOT IN THE SLAYING OF AN
ELEMENTAL LIFE BUT STRIKES AT THAT
ETHEREAL AND FIFTH ESSENCE THE
BREATH OF REASON ITSELF • SLAYS AN
IMMORTALITY RATHER THAN A LIFE • • •
JOHN MILTON • AREOPAGITICA • 1644

The LIBRARY CHRONICLE

VOL. I

NO. 2

Spanish-American Literary Periodicals

AMONG THE MANY ITEMS of interest in the Latin-American section of the Library of The University of Texas is the collection of literary journals, the best in the United States and, so far as Mexican periodicals are concerned, comparable only with the National Library of Mexico. Most of the Mexican publications, some of which are quite rare, were acquired through the purchase of the Genaro García Library in 1920, while valuable files from other countries have been secured through a grant from the General Education Board in 1936 and through the acquisition of several distinctive collections, such as the Gondra of Paraguay and the Muñoz of Chile. Not all of the volumes here described as literary are catalogued or readily identified as such, for some take the form of newspapers or supplements thereto; others are yearbooks; and even certain satiric political organs have considerable literary value.

The Mexican literary journals since the opening of the nineteenth century are remarkably complete, and while the number of those of great literary excellence is not large, most of them are here. Before 1820 the *Diario de México*¹ (1805-1817) is outstanding; and in the twenties, the periodicals of José María Heredia, of which the first volume of *El Iris* and the second of *Miscelánea* are here, are of first rank. *El Mosaico* (1836-1837), *El Recreo de las Familias* and *El Ensayo Literario* (1838) are representative of the general state of

¹Unless otherwise indicated, all files mentioned are in this library.

Mexican letters in the next decade, and *El Año Nuevo*, of the best. *El Museo Popular*, *El Museo Mexicano*, *La Revista Científica y Literaria*—the last two brought to an end by the Mexican War—and *El Album Mexicano* are the most distinctive magazines of the forties, while of the fifteen periodicals of that decade devoted to the theater *El Apuntador* is the most outstanding.

La Ilustración (1851–1854) and *La Cruz* (1855–1858), the one a liberal, the other a conservative organ, are easily the best published during the years of the struggle which culminated with the separation of Church and State; then not until after the elimination of Maximilian from the scene did a really excellent literary periodical, *El Renacimiento* (1869), appear, although *La Orquesta* (1861–1877), a satiric journal, has certain claims to merit. Of the large number of more or less literary publications issued during the seventies, many are here, but *El Domingo* (1871–1873), uniformly high in type, is lacking. Only the first volume of *La Juventud Literaria* (1887–1888), the most literary publication of the eighties, is here, but *La Revista Nacional de Letras y Ciencias* (1889–1891) is a good second; it not only included Rafael Delgado's *La Calandria*—one of the best novels of the century, but also memoirs, criticism, and literature of a nationalistic trend. *El Mundo Ilustrado*, *La Ilustración*, and a second series of *El Renacimiento*, all published in the nineties, are representative of the older literary schools, but *La Revista Azul* (1894–1896) and *La Revista Moderna* (1898–1903), both organs of modernist groups, the one edited by the gifted poet Gutiérrez Nájera, the other edited and financially supported by Jesús Valenzuela, mark the highest peak of literary excellence attained by any Mexican publications.

Three types of publications appear in the literary field between 1900 and 1914: literary supplements to certain dailies; illustrated weeklies; and others devoted specifically to literature and the fine arts. The first group is largely lacking here;

the second is represented by *El Mundo Ilustrado* (1894-1914), *La Revista de Revistas* (1910-) and *Ilustración Mexicana* (1911-?), of which the files here are broken, but *Novedades* (1911-1915) and *La Ilustración Semanal* (1913-1915) are almost complete; while the most outstanding of the third type is the second series of *La Revista Moderna* (1903-1911). *Arte y Letras* (1904-1914), which places less emphasis upon literature, is also here; but *Savia Moderna*, valuable although only five issues were published, is absent. By 1914 the Revolution had brought every periodical or newspaper of the slightest literary interest to an end.

In the last half of that decade literary periodicals were almost non-existent. The file of a newspaper supplement of some literary interest, *El Universal Ilustrado*, begins in 1917 and is still current; but not until after peace was fully restored did *México Moderno* (1920-1923), *La Falange* (1922-1923), *La Antorcha* (1924-1925) and *Contemporáneos* (1929-1931)—the first two still among the desiderata here—give evidence that literature was again being produced. The first half of the thirties is marked by the paucity of such journals; even *El Universal Ilustrado* and the *Revista de Revistas* ceased to include an important literary section. But in 1937 *Abside* and *Letras de México* appeared, and the number of literary publications was sharply increased after 1939 with the arrival of many European émigrés. While *Romance* and others were short lived, *Abside* and *Letras de México* have survived. Their continued existence is the more surprising as a careful study of the many publications issued in Mexico shows conclusively that the longevity of a periodical is in reverse proportion to its literary content.²

²For the history and other bibliographical details of Mexican literary periodicals, see, for the nineteenth century, *Publications of the Modern Language Association*, LII (1937), 272-312; and for the twentieth century, *ibid.*, LIV (1939), 835-852.

Fewer both in titles and in total number of volumes are the files of literary periodicals of the other Latin-American countries to be found in this library, but the best of those here were longer lived. The rare *Revista de Buenos Aires* (1863-1871), the first literary journal of the Argentine capital; the thirteen volumes of the *Revista Argentina* (1868-1872), issued while Sarmiento was president; and the *Nueva Revista de Buenos Aires* (1881-1885), the *Revista Nacional* (1886-1889), *La Biblioteca* (1896-1898)—edited by Paul Groussac while director of the National Library, and *Atlántida* (1911-1913) are excellent representatives of the trend of later nineteenth-century Argentine thought; while the eighty-one volumes of the first series of *Nosotros* (1907-1934) and those of the second series (1936 to date) speak eloquently for the twentieth. Chilean writers express themselves in the sixteen volumes of the *Revista Chilena* (1875-1880); the seven volumes of *La Revista de Chile* (1898-1901); and the seventeen of the later *Revista Chilena* (1917-1923). *El Repertorio Colombiano* of Bogotá (1878-1899) is here, but the *Revista Literaria* has so far escaped us. Most important of the Cuban files are the *Revista de Cuba* (1877-1884; 16 v.), *La Revista de la Facultad de Letras y Ciencias* of the University of Havana (1905-1930; 40 v.), and *Cuba Contemporánea* (1913-1927; 44 v.). The Latin-American Collection can also boast the possession of one of the few complete files of the *Repertorio Americano* (1919 to date), edited by that indefatigable literateur, Joaquín García Monge, in San José, Costa Rica.

J. R. SPELL

PROFESSOR OF ROMANCE LANGUAGES

Recent Gifts from Mr. H. J. Lutchcr Stark

MR. H. J. LUTCHER STARK continues to add to the magnificent library of rare books and author's manuscripts which his mother collected and gave to the University in her lifetime. Important in themselves, his gifts are particularly valuable in connection with the already rich holdings of the Stark Library, and several are so rare his mother never had a chance to buy them.

I

Such is the First Edition of "*The Countesse of Pembrokes Arcadia*, written by Sir Philippe Sidnei. Printed by John Windet for William Ponsonbie, Anno Domini, 1590," a book that takes proud place in the Stark vault alongside of Spenser's *Faerie Queene*, the four Shakespeare Folios, and lesser Elizabethans. It is rarer than any of these, and, though of less intrinsic literary value, it has greater romantic appeal.

In 1577 Mary Sidney was married to Henry Herbert, second Earl of Pembroke. At the Pembroke seat in Wiltshire she was often visited by her fond brother, Sir Philip, and it was there, in the summer of 1580, while in disfavor with the Queen for his honest and plain advice against her proposed marriage to the Duke of Anjou, that he began a prose romance for his sister's amusement, writing on loose sheets of paper as the two sat together and handing them to her as they were filled. He continued the story after his departure, sending it to her, part by part.

Though the manuscript circulated among the Countess's friends, Sir Philip would not allow its printing while he lived, protesting that it was too full of faults—he was but twenty-

four when he wrote it. A few months after his death in October of 1586 the publisher and bookseller Ponsonby, using a copy which he had somehow obtained, began an unauthorized publication which appeared in 1590. The editorial work was so badly done that the Countess of Pembroke herself undertook to revise and supplement the original manuscript in an edition more nearly representing her brother.

It may be that the unauthorized edition was destroyed in favor of the Countess's new one, for, though the work was held in such high esteem as should have preserved it, very few copies have survived. Only sixteen are recorded, divided into two groups, according to varying imprints: "London Printed by John Windet for William Ponsonbie" and "London Printed for William Ponsonby." The first is generally accepted as the earlier. It is certainly the rarer, for the latest census lists four copies of this variety against eleven of the other. The Stark copy adds a fifth to the smaller group.

The Stark copy of *The Countesse of Pembrokes Arcadia* is an unusually tall one, measuring 7 5/6" x 5 1/4", fresh, clean and sound, in a panelled calf binding of about seventy-five years ago. Mr. Stark bought it from Robinson of London, who had it directly from Bothal Castle, Northumberland, the ancient seat of the Lords of Ogle, a branch of the Cavendish family at Welbeck Abbey whose present head is the Duke of Portland. It carries on the title-page, in a contemporary hand, the name, "Caterin Cavendyshe." This Catherine Cavendish, who died in 1629, was the mother of the famous Sir William Cavendish, Duke of Newcastle and royalist general who entertained Charles I at both Welbeck Abbey and Bolsover Castle. For each occasion Ben Jonson wrote a masque entitled "Love's Welcome at Welbeck," and "Love's Welcome at Bolsover."

II

Ben Jonson, generous writer of commendatory verses, congratulations, and elegies honoring his peers and lesser poets of his day, had at death his own memorial volume, *Jonsonus Virbius: or, The Memorie of Ben: Jonson Revived By the Friends of the Muses*, 1638. Edited by Brian Duppa, then Dean of Christ Church, later Bishop of Winchester, it contains thirty-three pieces from the best living English poets, all testifying to "the radiating and mastering force of Jonson's personality." Six of them have lines joining Jonson's name with Shakespeare's, and of these three refer to Jonson's superior knowledge of Latin, recalling "Rare Ben's" own statement that Shakespeare had "small Latine, and lesse Greek."

Though Texas has such an array of Ben Jonson as few libraries, even the great ones, would dream of, particularly variants of the Folios, 1616-1640, *Jonsonus Virbius* was lacking until a few months ago when Mr. Stark added a very fine copy in old calf binding.

III

Another great Elizabethan work recently added to the Stark sheves is *Francisci De Verulamio Summi Angliae Cancellarii Instauratio Magna*. Londini, 1620, familiarly known as Bacon's *Novum Organum*, composed about 1608 and revised almost innumerable times before its publication in 1620. One writer records that he himself had seen twelve successive manuscripts.

The most carefully done of all Bacon's work—written entirely in Latin, for he had no faith in the future of the English tongue—it is the keystone to his entire system looking toward the reorganization of the sciences and the exposition of a new method toward the true end of all human thought and action. Its influence on the thinking of its own day was profound. Macaulay said Bacon "moved the intellects that moved the world." Some there are who claim that the whole trend of

typical English thought, not only in natural science, but in mental, moral, and political philosophy as well, is the logical fulfillment of Baconian principles.

In form the volume is a handsome folio with a beautiful engraved title-page. The Stark copy once belonged to John Addington Symonds and contains his profuse marginal annotations.

IV

Two years after Columbus discovered the New World, Sebastian Brant, a humanist of Strassburg, published a satire which has outlived his polished Latin poetry and learned ecclesiastical and legal works. *Das Narrenschiff* it was called.

Under the allegory of a ship laden with fools and steered by fools to the fools' paradise of Narragonia, Brant lashed unsparingly the weaknesses and vices of his day, including abuses in the church. The book was immensely popular throughout Europe, and its influence on thought and literature has been both wide and profound. Three years later, in 1497, a Latin version translated by Jacobus Locher appeared as *Stultifera Navis*, and became equally popular. In England a priest named Alexander Barclay made a free translation of the work in English, which was printed in 1509 by Richard Pynson in a handsome folio entitled *The Ship of Follys*. Barclay's translation was reprinted by John Cawood in 1570.

The Pynson folio is one of the Wrenn Library's proudest possessions. Its copy came from Marshal C. Lefferts, who noted that this book is the first printed in England to mention America—"the newe fond lande"—and that his was the first copy brought to America. The Cawood printing is in the Aitken Collection. Mr. Stark has now added to his mother's books the Latin version, *Stultifera Navis*, 1497, which is not only a *Ship of Fools* item, but an *incunabulum* with superb woodcut illustrations.

V

Small *Elzevirs*, of perennial appeal to all who love perfection in small space, are plentiful enough and not too expensive for book lovers of small means. But one might spend a lifetime in bringing together such a group as Mr. Stark has recently sent to The University of Texas—twenty-seven Elzevir travel books, all, with four exceptions, printed before 1640, describing the then known world. They would surely have delighted his mother, whose Baedekers and other modern guide books fill a long shelf in the Miriam Lucher Stark Library.

VI

John Donne (1573–1631), Chaplain to James I and Dean of St. Paul, one of the greatest preachers of an era characterized by great divines, has lived through the centuries in a small group of lyrics: "Goe and catch a falling Starre," "Sweetest Love, I do not goe," and "Valediction Forbidding Mourning." The University of Texas undergraduates under influence of Hemingway's *For Whom the Bell Tolls*—a title taken from Donne—are thrilled at the sight of Donne's original editions in the Rare Books Collections. To already rich holdings, Mr. Stark has added two very rare items: *Encaenia*, 1625, and *Juvenilia*, 1633, both superb copies. The *Juvenilia*, uncut, is probably unique in that state.

VII

The art of printing by movable type was not yet a century old when Wolfgang Fugger of Nuremberg issued a small manual of type styles, showing by woodcut figures how the various types of his day evolved from the conventional scripts of manuscript books. A copy of this volume, which appealed strongly to Mr. Stark's personal interest, was recently placed in his mother's library.

VIII

An atlas-size quarto of Edward Young's *Night Thoughts*, added by Mr. Stark, along with Sidney's *Arcadia*, has become the most enjoyed and best loved volume in the Rare Books Collections. It is not, however, through any interest in Young's poetry that undergraduates in twos and threes hang over the case where the book is displayed; they are held by the fascination of William Blake's heroic engravings colored by himself.

Issued by Cadell and Davies in 1797 as a subscription book for the *de luxe* trade, it was projected, so the preface declares, not only "to increase the honours of the British press," and "to add a splendid volume to the collections of the wealthy," but "to promote the purposes of religion." Its extremely wide margins—it was printed on Whatman handmade paper—are filled with heroic engravings by William Blake. "Of the merits of Mr. Blake," whose designs "form not only the ornament of the page, but in many instances, the illustration of the poem," the editor thinks it is unnecessary to speak, for "to the eye of the discerning it need not be pointed out; and while a taste for the arts of design shall continue to exist, the original conception and the bold and masterly execution of this artist cannot be unnoticed or unadmired."

The volume has 43 plates by Blake depicting the visions that filled his imagination of God, angels, and abstract forces of good and evil, marking him as something between a prophet and a madman. In poetic and rhythmic procession they flow across the pages of this volume, running the gamut of the artist's incomprehensible genius: Death plucking down the sun; a poet bound down by thorns and chains; an angel with a trumpet awakening a skeleton; Time speeding away; a good man conversing with his past hours; Belshazzar and the writing on the wall; angels attending the deathbed of a righteous man; the resurrection of Christ; Faith writing down the dictates of reason, and many more.

Geoffrey Keynes in *A Bibliography of Blake* (Grolier Club, 1921) remarks, "One copy of *Night Thoughts* was richly colored by Blake for Thomas Butts, and others colored by him are said to exist, but several I have seen are feebly tinted and were probably done by Mrs. Blake." The originality, strength and beauty of coloring in the Stark volume leaves no doubts that it is Blake's own work, even without the identification of Laurence Binyon, long Keeper of Prints in the British Museum, and foremost authority on Blake's works. The book came directly from Dr. Fazekas of the Czech Diplomatic Service.

Three other notable Blake items Mr. Stark has added in recent years: *Poetical Sketches*, 1783, *Songs of Innocence and of Experience*, 1839, first printed editions, and "The Canterbury Pilgrims," an original engraving which the library regularly exhibits at the beginning of each term, along with the First Chaucer Folio, for the interest and delight of sophomores.

IX

So rich are the Stark Byron-Shelley-Keats shelves in both manuscripts and first editions that there are few large items to be added, yet Mr. Stark is always on the alert to add perfecting touches. This year he has bought, beside manuscripts described in another paragraph, Hood and Reynolds: *Odes and Addresses*, 1825, William Godwin's *The Enquirer*, 1797, and two exquisite unpublished watercolor portraits of Mary Wollstonecraft Godwin, done by James Sowerby, her onetime teacher.

X

The large number of fraudulent Tennyson "trial books," "copyright editions," and "author's private editions" put in circulation by Thomas J. Wise and his confederates give added value to genuine pre-publication printings of the Laureate's

poems. Mr. Stark acquires such items as rapidly as the market affords, adding to his mother's original manuscripts a valuable group showing at once the evolution of text, and Tennyson's methods and habits of composition. One of the forged trial books featured by Wise and H. Buxton Forman is *The Last Tournament*, dated 1871, but actually printed in the mid-nineties. Mr. Stark has had the good fortune to secure not one, but three successive genuine trial printings of this poem, which was first published in *The Contemporary Review* for December of that year. The type was set up directly from Tennyson's manuscript, and a few copies—probably only two or three—printed off for his use and the inspection of friends whose literary advice he cared to have. From this first trial book revised another was struck off, and it, again revised, was in turn used as copy for a third. This third printing, itself revised, served as copy for an entirely new setting of type for *The Contemporary Review*. These three trial books carrying Tennyson's revisions were preserved by Sir James Knowles, the editor of *Contemporary Review*, and have come into the Stark Collection, at The University of Texas.

A few months after its publication in *Contemporary Review*, the poem was included in *Gareth and Lynette*, 1872. Tennyson's revised proof sheets for this volume, completing the story, are in the Wrenn Library.

Two other of Wise's spurious Tennyson pamphlets are *The Cup*, 1881, and *The Promise of May*, 1882. Very recently Mr. Stark has acquired genuine trial editions of both titles, which came on the market, through Sotheby's auction room, after the death of J. F. Nield. Though *The Cup* is printed on paper of good quality, Hallam Tennyson's notes on the fly-leaf designate it as proof, and identify it as the actual copy which Tennyson read to Henry Irving and Ellen Terry, "corrected afterward," he says, "for the stage and for the press . . . by AT and my me at his dictation." Beside the autograph changes made on the printed pages, the little volume contains inter-leaves, each bearing from one to ten lines of Tennyson writing.

The Promise of May, a true trial book, is even more interesting. It has a complete title-page with the imprint, "London Kegan Paul, Trench, & Co. 1 Paternoster Square 1883," and its text represents a very primitive form of the play, with many errors of spelling and dialect. In the Stark copy all errors have been corrected by Tennyson, and many new pages have been completely rewritten on note paper.

In 1865 Edward Moxon published in his *Miniature Poets* series *Selections from Tennyson*, an important volume because of four poems here printed for the first time, variants of the early songs which appeared nowhere else, and important differences in some of the longer poems. Proofs of this volume carrying its author's corrections are included in Mr. Stark's recent gifts. One change alone bespeaks the importance of these sheets. In "Guinevere" the account of the discovery of Arthur reads

They found a naked child upon the sands
Of dark Dundagil by the Cornish sea,

with *Dundagil* cancelled in favor of the familiar *Tintagil* written in the margin.

The most serious gap in the Texas Tennyson Exhibition, in October 1942, was the absence of the "Canford Manor pieces," *The Window* and *The Victim*, printed, in 1867, by Sir Ivor Bertie Guest, his mother, and sisters at a press in their home. Only a few copies were printed—exactly how many is not known. The usual pieces are quartos, but in 1898 William Harris Arnold bought from Hallam Tennyson, through T. J. Wise, his father's copy of *The Victim*, printed in octavo. The little volume was long thought to be unique, and in the Arnold Sale in 1924 it brought \$9,000.

Early this year Mr. Stark secured not only the two beautiful "Canford Manor Quartos," but *The Victim* in octavo, the second copy that has been recorded. All three pieces belonged originally to Blanche Guest, one of the printers, who married Edward Ponsonby, afterward the Earl of Bessborough, and contain the Ponsonby bookplate.

XI

Eight gaps in the Rare Books American Literature shelves were closed a few months ago when Mr. Stark took quick advantage of a New York auction to secure

Emerson: *Essays*, 1841

British Traits, 1856

The Conduct of Life, 1860

Hawthorne: *A Wonder-book for Girls and Boys*, 1852

Holmes: *The Poet at the Breakfast Table*, 1872

Irving: *Bracebridge Hall*, 1822

Astoria, 1836

Whittier: *National Lyrics*, 1856

Already famous for its autograph letters and manuscripts, the Miriam Lutchter Stark Collection has received within the past several years

XII

An unpublished letter from Byron to Count Taaffe, dated December 12, 1821, which supplements Byron-Shelley-Taaffe letters already in the Stark Collection. An autograph essay or journal entry by Byron on Madame de Staël, covering two folio pages.

A group of Elizabeth Barrett Browning autographs: A letter of twenty-one pages to Mary Russell Mitford, dated only "Tuesday" [c1844]; a letter to Mrs. Brawn, dated Venice, "May 1"; and five juvenile poems.

A letter from Robert Browning to A. J. Mumby, dated "Feb. 16, '82."

Thirty letters from Paul Hamilton Hayne to Col. John Garland James, 1877-1880, together with thirteen letters and four postal cards from his wife, Mary M. Hayne, to Col. James.

Six letters from Sidney Lanier to Col. John Garland James, 1875-9.

A letter from Ashbel Smith to Edward Atkinson, dated July 27, 1882.

The six Lanier letters edited by Dr. Margaret Wiley, were privately published December, 1942, by Mr. Stark, in honor of the Lanier centennial, and the Hayne letters were included

in Dr. Daniel Morley McKeithan's volume of this year: *A Collection of Hayne Letters*, The University of Texas Press.

XIII

Though both the Wrenn and Stark libraries have beautiful manuscript church books, exquisitely illuminated Books of Hours and Breviaries done in Flemish, French, and Italian monasteries, Mr. Stark has but recently added our first secular manuscript antedating the invention of printing. It is an early fifteenth century copy of the poems of Horace, headed *Horatii Carmina, cum Commentario Acronis*.

The volume, of Italian workmanship, is made up of 141 leaves of finely dressed vellum covered with beautifully executed Roman characters. The frontispiece on saffron-colored vellum painted in the style of Montagna in *camaieu* heightened with gold, represents a faun and a satyr playing on flutes. Between them is a tablet bearing in letters of gold "Q. Oratii Flacci Venusini Carminum liber primus incipit. M. Antonius Maurocenus Patricius Venet. sibi et suis V. F." From this inscription it appears that the manuscript was once in the library of Marc Antonio Morosini, a protector of Aldus, who dedicated to him his edition of Lucan, 1502. The Morosini arms in gold and colors are in the lower border of folio 2.

The text has 30 lines to the page written in black with initials painted in blue. Explanatory notes, in Latin, in very fine cursive handwriting, are inserted between the widely spaced lines. On the outer margins and occasionally above and below is the commentary of the scholiast Acron, also written in small characters with initial letters in red.

The beginning of each of the eleven subdivisions of the poems is written in uncial letters in colors and burnished gold. There are 11 large initial letters of burnished gold on an elaborate ground of scrolls in white, blue, red, and bistri, similar in design to the six beautiful borders on the pages beginning the main divisions of the volume.

FANNIE E. RATCHFORD

A Note on Jose Guadalupe Posada

OUR LIBRARY CONTAINS two copies of a monograph on Jose Guadalupe Posada, published in Mexico in 1930, with a foreword by Frances Toor and an introduction by Diego Rivera. It is from this book that three illustrations for this issue of the CHRONICLE were taken. This is an important item, since it contains more than four hundred of Posada's designs reprinted from original plates which enthusiastic admirers rescued from the dusty debris of old printing shops. It includes a mere fraction of the artist's output, but presents enough to give some idea of the scope and vigor of this great Mexican illustrator who died in 1913. A quantity of additional Posada material has been discovered since the monograph was published. The impressive memorial exhibition organized and presented by the Mexican Government in 1943 and later brought to this country contained many of Posada's earlier works, together with photographs and other documents of the period, personal souvenirs, and many original plates. Several short articles and reviews have appeared recently, usually in connection with exhibitions, but this 1930 monograph still remains our best source for original Posada material. Fortunately for our audience, foreword and introduction are printed in parallel columns in English and Spanish.

Posada was a popular artist in the real sense. He was the author of more than fifteen thousand original engravings. His plates have become valuable, but original prints are still so plentiful as to be almost worthless. Many of his plates were still in use a few years ago, in the little shops where the cheapest handbills are printed. During his lifetime Posada

enjoyed the semi-anonymity of the successful hack who sees his own productions on every hand. He certainly did not think of himself as an "artist," although he maintained his modest workshop in the same street with the noble Academy of San Carlos. We have already forgotten the names of the fashionable drawing masters, and the men who teach in the Academy today collect Posada's plates and imitate his style. A generation after his obscure death, this humble engraver is compared to Goya and Daumier and Callot, and there is justice in the comparison. Posada was the finest artist of his generation in Mexico. No other Mexican except Lizardi knew the city and its people so well or mirrored their lives with such compassion. Orozco is the only contemporary artist who has equalled Posada's mastery of pictorial invective, and Orozco admits his debt to the older man.

Jose Guadalupe Posada was born in a nameless street in Aguascalientes in 1852. His parents were humble provincials; his father was a farmer, and one uncle was a potter. Posada went to some sort of drawing class for a while, and later assisted an older brother who was a schoolmaster. He was early apprenticed to a lithographer, and while still in his teens was forced to leave his native town because of work he had done for *El Jicote*, an opposition political sheet. He arrived in Mexico in 1887 and spent the rest of his life in the metropolis. His only child was a talented natural son who died while yet a boy.

Posada was a tireless worker who lived the life of an ordinary craftsman. He was industrious and proud. His photographs present him as a short, stocky man with a strong and serious Indian face. He was jailed more than once for his political beliefs and activities. He died alone and very poor a few months after the death of his wife, and was buried in a sixth class tomb in the *Panteon de Dolores*. These are known facts of his simple life. His reputed prowess in drinking tequila may well be an invention of later admirers.



CALavera HUERTISTA

Graphic art flourished in Mexico during the nineteenth century. There was a great deal of printing of all sorts, and Posada seems to have been in demand from the moment he arrived in the City. He drew a regular salary for many years from the popular publishing house of Vanegas Arroyo, but produced for many other presses as well. He turned his hand to lithography, woodcut, and engraving, and developed his own technique for cutting directly into zinc. Among Posada's hackwork we are able to identify saccharine lithographs for the covers of sentimental songs, illustrations which imitated the popular French style of *Charivari*, covers for books of candy recipes or love letters, handbills advertising bullfights, as well as hundreds of illustrations for such anti-Diaz papers as *Argos*, *El Abuzote*, or *La Patria*. The finest Posadas be-

long to his later period when he had stripped his technique of superficialities and developed his own direct, incisive style, as well as a series of his own favorite themes.

Best known of the Posada motifs are the *Calaveras*, in which skeletons are mockingly portrayed in all the folly of mortal life. We see them riding bicycles and carrying umbrellas, flirting and making merry, or appearing in the guise of well-known characters from the music hall. The grinning *calaveras* appear in the garb of poor and proud, general and peasant, lady and strumpet. Posada worked here in an old tradition that reminds us of the European *danse macabre*. In Mexico, pre-Spanish and European influences are combined in a truly native way and culminate in the popular celebrations on the "Day of the Dead" when children buy skulls of sugar candy or clay toys in the form of skeletons, when enormous skeleton marionettes dance in the streets, and families take picnic lunches to the graveyard. The huge *Calavera Huertista* (much reduced in the above reproduction) presents a spider or tarantula with a death's head as a fitting emblem for Huerta's cruel and reactionary regime.



DON CHEPITO MARIHUANO

Don Chepito Marihuano illustrates a *corrido*, a sort of ballad that was commonly printed on both sides of a single sheet of colored paper and sold for a copper or two. Don Chepito

was a favorite Katzenjammer creation of Posada's. This particular illustration was one of three illustrating a poem called "*Los Paseos de Don. Chepito y amores del pícaro viejecito*" and described Don Chepito's misadventures in the Park, on a roller-coaster, and in the bullring. The verses are filled with double-meaning and good natured ribaldry. This is the sort of tradition that Cantinflas continues in Mexican moving pictures today.



LOS SIETE VICIOS

Los Siete Vicios may remind one of the Seven Deadly Sins which appear in Spenser's *Faerie Queene* or Marlowe's *Dr. Faustus*, while the little composite monsters descend certainly from the dragons of Van Eyck, or of Bosch whose work Posada could have seen in the Academy. Local gossip, crimes, and accidents seem to have a special fascination for urban audiences; and Posada celebrated just such events for his half-literate townsmen. Nothing was too grand or trivial for his graver's burin. He pictured the pompous funeral cortege of the notorious General and President Gonzales, and then turned to describe the latest derailing of a suburban streetcar in all its incongruous, gory detail. Executions, firing squads, sui-

cides, the incidents of amorous or drunken crime, wonderful or phenomenal births, or simple neighborhood squabbles provided his daily subject matter. He was a hack, but never a pot-boiler in the sense of playing down to his audience. He was himself a natural part of the world he portrayed and seems to have accepted its simple code. Virtue is pure, evil is accompanied by monsters, bullfighters are brave, and the perplexed nation and its sawdust heroes are glorious. Only when he is comic does Posada really mock, and then he is genial, never cynical.

Posada's graphic form was remarkable also. Somehow he triumphed over the deadly grind of daily hackwork. He escaped the cheap, imitative style of his fellow engravers and achieved a vivid, free, and economical idiom all his own. The constant pressure may in fact have assisted this development. The later designs, cut directly into the metal without preliminary drawing, are spontaneous and forceful. Posada's invention seems never to fail; his compositions repeat no tiresome formula. Some of them are magnificent vignettes, excelling in their bold and lucid use of black and white.

Posada's influence was first felt by such revolutionary artists as Cabral and Orozco who were political caricaturists themselves. It was soon transmitted to the "Mexicanist" group: Rivera, Siquieros, Goitia, Atl, Montenegro and their generation. These men, European-trained themselves, envied the freedom of Posada's fine native style and shared his revolutionary sympathies and his love of every-day Mexican life. They collected his plates and saved both the artist and his work from being carelessly forgotten.

Today the influence of Posada has passed to another group. He enjoys great prestige and authority among contemporary graphic artists abroad, and in Mexico he is a major influence on modern illustration. Photography has practically replaced cheap engraving in commercial printing, but the young Mexican artists have found other audiences and have kept their

tradition both vital and popular. Concentrating on the production of art for the masses, they turn to the illustration of cheap textbooks for the *Secretaria de Educacion Publica* or make handbills and posters for propaganda purposes. Several of the best of these younger men have based their woodcut style directly on Posada.

Posada saw his world with a clear and loving eye, and described what he saw in simple, understandable terms. Anyone who would understand the Mexico of that time must look at the art of Jose Guadalupe Posada.

LOREN MOZLEY

ASSISTANT PROFESSOR OF ART

CHARLES SCHREINER, GENERAL MERCHANDISE: THE STORY OF A COUNTRY STORE, by J. Evetts Haley. Austin: Texas State Historical Association, 1944. x, 73 pp. \$3.50.

Mr. Haley, Panhandle ranchman and former archivist for the Department of History at The University of Texas, presents in four chapters the history of the Charles Schreiner Company of Kerrville, Texas, which over the period of the past seventy-five years has grown from a small country store into one of the dominating commercial enterprises of all the surrounding Hill Country. Materials for the book came from the records of the store, from the memories of old-timers in the region, and from the Archives and the Texas Collection in the University Library.

Especially worthy of note are the general format, designed and executed by Carl Hertzog of El Paso, and the numerous illustrations by H. D. Bugbee. Quite obviously, great care has been taken to produce, entirely within the borders of the state, a volume which in book-making may stand as a local landmark in the same fashion as its interesting subject.

"Areopagitica": 1644-1944

THE MONTH OF NOVEMBER, 1944, marked the three hundredth anniversary of the publication of *Areopagitica*, John Milton's courageous defense of the freedom of the English press. The University of Texas Library, in recognition of this anniversary, was fortunate enough to be able to display the first edition of this great prose monument: the Wrenn copy was exhibited in one of the Wrenn Library cases, together with two twentieth century fine printings of the book. In further recognition, *The Daily Texan* of November 22, 1944, carried a long feature article made up from information contributed by Dr. E. M. Clark, Professor of English and a specialist in Milton, who subsequently spoke on "Milton and the Warfare of Peace" on December 9, Milton's birthday.

Current interest likewise attaches to the position given the *Areopagitica* in the Library of Congress's "Exhibition in Honor of Freedom of the Press Week, November 19-26, 1944." Together with writings by such men as Jefferson, Voltaire, Paine, and Garrison, Milton's book helped form the first section of that exhibition as one of the "many notable expressions of belief in the proposition that free men are entitled to read what they please," as the descriptive label put it. In the second section were displayed books of the sort that Milton would have been quick to defend but which none the less have, at one time or another, been banned in the United States. Included in some thirty-odd such volumes were Shakespeare's *Merchant of Venice*, Joyce's *Ulysses*, Twain's *Tom Sawyer* and *Huckleberry Finn*, Dos Passos's *U.S.A.*, Whitman's *Leaves of Grass*, Voltaire's *Candide*, Steinbeck's *Grapes of Wrath*, Sinclair's *Oil*, and Mrs. Browning's *Aurora Leigh*. Athwart repressive measures against any and all such

books—past, present, or future—stands the Puritan rock of the *Areopagitica*.

Milton's "speech," obviously intended more for the study than for the rostrum, takes its title from the Areopagus, the famous tribunal of Athens. The occasion for it was an ordinance passed on June 14, 1643, by the Lords and Commons assembled in Parliament, for suppressing "false, forged, scandalous, seditious, libellous, and unlicensed Papers, Pamphlets, and Books."

"No . . . Book. Pamphlet, paper," the ordinance provided, ". . . shall from henceforth be printed, bound, stitched or put to sale by any person or persons whatsoever, unlesse the same be first approved of and licensed under the hands of such person or persons as both, or either of the said Houses shall appoint for the licensing of the same, and entred in the Register Book of the Company of *Stationers*, according to the Ancient custom, and the Printer thereof to put his name thereto. . . . Nor yet import any such Book or Books, or part of Book or Books, formerly Printed here, from beyond the Seas, upon paine of forfeiting the same . . . and such further punishment as shall be thought fit.

"And the Master and Wardens of the said Company, the Gentleman Usher of the House of Peers, the Sergeant of the Commons House and their deputies . . . are hereby Authorized and required, from time to time, to make diligent search in all places, where they shall think meete, for all unlicensed Printing Presses . . . and to seize and carry away such Printing Presses Letters, together with the Nut, Spindle, and other materials of every such irregular Printer, which they find so misemployed. . . . And in case of opposition to break open Doores and Locks."

Of the writing of his "speech" Milton said, in part:

"I wrote my *Areopagitica* after the true Attic style, in order to deliver the press from the restraints with which it was encumbered; that the power of determining what was true and what was false, what ought to be published and what to be

suppressed, might no longer be entrusted to a few illiterate and illiberal individuals, who refused their sanction to any work which contained views or sentiments at all above the level of the vulgar superstition."

The first edition of *Areopagitica*, itself printed without license, bears no publisher's name. It is imprinted simply "London, Printed in the Yeare, 1644." Its immediate purpose of liberating the Press was not fulfilled; in fact, the Press remained under licensers until 1694.

Areopagitica has become the classic defense of all free speech, free printing, and free study. When Mirabeau, for example, as Hales points out, wished to defend the French press in 1788, he found that nothing would serve him better than to translate Milton's work into French. Certainly the spirit of the quotation from Euripides which Milton chose to grace his title-page is well borne out. Much more might be offered in praise of *Areopagitica*; but as Milton said of Shakespeare's achievement, it speaks for itself. The tone of the work may best be judged by a few quotations from it, which follow.

"For this is not the liberty which we can hope, that no grievance ever should arise in the commonwealth; that let no man in this world expect; but when complaints are freely heard, deeply considered, and speedily reformed, then is the utmost bound to civil liberty attained that wise men look for. . . ."

"'To the pure, all things are pure'; not only meats and drinks, but all kind of knowledge, whether of good or evil: the knowledge cannot defile, nor consequently the books, if the will and conscience be not defiled. For books are as meats and viands are; some of good, some of evil substance; and yet God in that unapocryphal vision said without exception, 'Rise, Peter, kill and eat'; leaving the choice to each man's discretion. Wholesome meats to a vitiated stomach differ little or nothing from unwholesome; and best books to a naughty mind are not unapplicable to occasions of evil. Bad

meats will scarce breed good nourishment in the healthiest concoction; but herein the difference is of bad books, that they to a discreet and judicious reader serve in many respects to discover, to confute, to forewarn, and to illustrate. . . ."

"He that can apprehend and consider vice with all her baits and seeming pleasures, and yet abstain, and yet distinguish, and yet prefer that which is truly better, he is the true war-faring Christian. I cannot praise a fugitive and cloistered virtue unexercised and unbreathed, that never sallies out and seeks her adversary, but slinks out of the race, where that immortal garland is to be run for, not without dust and heat. Assuredly we bring not innocence into the world, we bring impurity much rather; that which purifies us is trial, and trial is by what is contrary. . . ."

"If learned men be the first receivers out of books, and dispreaders both of vice and error, how shall the licensers themselves be confided in, unless we can confer upon them, or they assume to themselves, above all others in the land, the grace of infallibility, and uncorruptness? And again, if it be true, that a wise man, like a good refiner, can gather gold out of the drossiest volume, and that a fool will be a fool with the best book, yea, or without book; there is no reason that we should deprive a wise man of any advantage to his wisdom, while we seek to restrain from a fool that which being restrained will be no hindrance to his folly. . . ."

"'Tis next alleged, we must not expose ourselves to temptations without necessity, and next to that, not employ our time in vain things. To both these objections one answer will serve, out of the grounds already laid, that to all men such books are not temptations, nor vanities; but useful drugs and materials wherewith to temper and compose effective and strong medicines, which man's life cannot want. The rest, as children and childish men, who have not the art to qualify and prepare these working minerals, well may be exhorted to forbear; but hindered forcibly they cannot be, by all the licensing that sainted inquisition could ever yet contrive. . . ."

"And how can a man teach with authority, which is the life of teaching; how can he be a doctor in his book, as he ought to be, or else had better be silent, whenas all he teaches, all he delivers, is but under the tuition, under the correction of his patriarchal licenser, to blot or alter what precisely accords not with the hide-bound humor which he calls his judgment? . . ."

AREOPAGITICA;
 A
SPEECH
 OF
Mr. JOHN MILTON
 For the Liberty of VNLICENC'D
 PRINTING,
 To the PARLAMENT of ENGLAND.

Τὴν δ' ὅρα, δ' ἐκείνο, εἴ περὶ τὴν πόλιν
 Χρὴσται πὶ βέλδμε' εἰς μέσσην εἰσὶν, ἔχον.
 Καὶ ἴαυθ' ὁ χρῆζον, λαμπρὸς ἐδ', ὁ μὲν θάλασσαν,
 Ζεῖν, ἢ γὰρ τὴν ἐστὶν ἰσχυρίεσθαι πόλιν;
 Euripid. Hicetid.

*This is true Liberty when free born men
 Having to advise the public may speak free,
 Which he who can, and will, deserves high praise,
 Who neither can nor will, may hold his peace;
 What can be juster in a State than this?*
 Euripid. Hicetid.

LONDON,
 Printed in the Year, 1644.

"Truth and understanding are not such wares as to be monopolized and traded in by tickets, and statutes, and standards. We must not think to make a staple commodity of all the knowledge in the land, to mark and license it like our broad-cloth and our woolpacks. What is it but a servitude like that imposed by the Philistines, not to be allowed the sharpening of our own axes and coulters, but we must repair from all quarters to twenty licensing forges?"

"Truth is compared in scripture to a streaming fountain; if her waters flow not in perpetual progression, they sicken into a muddy pool of conformity and tradition."

"'Tis not denied, but gladly confessed, we are to send our thanks and vows to heaven, louder than most of nations, for that great measure of truth which we enjoy, . . . but he who thinks we are to pitch our tent here, and have attained the utmost prospect of reformation that the mortal glass wherein we contemplate can show us, till we come to beatific vision, that man by this very opinion declares that he is yet far short of truth."

"The light which we have gained was given us, not to be ever staring on, but by it to discover onward things more remote from our knowledge. . . ."

"Where there is much desire to learn, there of necessity will be much arguing, much writing, many opinions; for opinion in good men is but knowledge in the making. Under these fantastic terrors of sect and schism, we wrong the earnest and zealous thirst after knowledge and understanding, which God hath stirred up in this city. What some lament of, we rather should rejoice at, should rather praise this pious forwardness among men, to reassume the ill-deputed care of their religion into their own hands again. A little generous prudence, a little forbearance of one another, and some grain of charity might win all those diligences to join and unite into one general and brotherly search after truth."

"And though all the winds of doctrine were let loose to play upon the earth, so truth be in the field, we do injuriously by licensing and prohibiting to misdoubt her strength. Let her and falsehood grapple; who ever knew truth put to the worse, in a free and open encounter?"

The University of Texas copy of the *Areopagitica* came to us with the Wrenn Library in 1919. It is in a Riviere binding and in excellent condition. Mr. Wrenn originally bought it from the bookseller Maggs for £16; it is now worth several times that amount. The first edition has sold regularly at book auctions for around three hundred dollars; and not long ago a copy brought six hundred twenty-five dollars.

Among separate printings to be found in the Library are Edward Arber's "English Reprint" of 1868, a very scholarly edition by J. H. Hales published by the Clarendon Press in 1874, and the Grolier Club edition of 1890 with an introduction by James Russell Lowell. A replica of the first edition, published as one of "The English Replicas" by Payson and Clarke in 1927, will serve the needs of most scholars about as well as the original except in technical bibliographical matters. Especially fine printings include the Eragny Press edition of 1903-4, designed by Pissarro, and the Doves Press edition of 1907, both of which were displayed with the first edition in the Wrenn Room. The original text is most conveniently accessible in the definitive Columbia edition of Milton or in Patterson's one-volume collection, *The Student's Milton*.

THE EDITOR

New Acquisitions

THIS SECTION reviews from time to time the important gifts and purchases received in the Library for the period between issues of the CHRONICLE. It is a selective list, and is not always able to mention every item which may be worthy of attention, but it is intended that it shall always be representative of the more significant type of acquisitions.

ARCHIVES COLLECTION

An important accession to the Archives Collections in the Library was made when Mr. Thomas W. Streeter of Morristown, New Jersey, presented to The University of Texas the Beauregard Bryan Papers. Mr. Streeter is a distinguished collector, a bibliographer of the first rank, and *amicus curiae* to a number of libraries that foster collections of early Americana. Mr. Streeter has several excellent private collections. His Texiana before 1860 is unexcelled. Many will remember the rare pieces from this collection exhibited at the Texas Centennial in Dallas, and at the dedication of the San Jacinto Museum of History. To acquire an original of every Texas imprint, and of every piece relating to Texas printed elsewhere, before 1846, has been his goal. His wish to prepare a bibliography as complete as possible for Texas, for the period 1795-1846, has played no small part in his collecting. The bibliography is progressing satisfactorily. However, Mr. Streeter discovered that the Beauregard Bryan Papers contained a dozen or more broadsides that he lacked. To obtain them it was necessary for him to buy the entire collection.

The Beauregard Bryan Papers comprise the private papers of his grandfather, Ira Randolph Lewis, the papers of his father, Moses Austin Bryan, and a small group of his own.

Ira R. Lewis was born in Virginia in 1800. He was educated in Cincinnati, lived for several years in Mississippi and in Louisiana, and in 1831 came to Texas. He was a member of the Permanent Council from Matagorda in October, a member of the Consultation in November, 1835, and a member of the Council in February, 1836. The greater part of 1836 he spent in the United States, soliciting funds and enlisting volunteers in support of the Texas cause. He attained eminence as a member of the Texas bar. He died at the home of his son-in-law, Moses Austin Bryan, at Independence, in August, 1867.

Moses Austin Bryan was born in Missouri in 1817. When his employers, Perry & Hunter, determined to move to Texas, he accompanied W. W. Hunter with the goods down the Mississippi to New Orleans, and thence to Texas. He landed at Brazoria, January 5, 1831, and a few weeks later the store was reopened at San Felipe. Stephen F. Austin, his uncle, was in Saltillo at this time. When Austin returned home he made Moses Austin Bryan his secretary, and took him to Saltillo for the next session of the legislature. Austin visited Texas in the fall of 1832, but left Bryan in Saltillo whither he expected to return. Instead, Austin went to Mexico to seek relief for the colonists. When Austin returned, Bryan again served as his secretary. He participated in the siege of Bexar, and in the battle of San Jacinto. He was a planter, took an active interest in education, and helped to organize the Texas Veterans. He served as secretary of the Texas Veterans from May, 1873, till April, 1886. He died at the home of his son, Beauregard Bryan, in Brenham, March 16, 1895.

Beauregard Bryan was born in Brazoria County in 1862. He was educated at Baylor and The University of Texas, established the *Herald* at Wichita Falls, practiced law at Brenham from 1885 to 1902. He was a member of the Board of Regents of The University of Texas from 1895 to 1907, and was for ten years vice-president of the Texas State Historical Association. He died at El Paso in 1918.

There are upwards of two thousand documents in the Beauregard Bryan Papers. The Moses Austin Bryan papers in the collection possess the greatest interest. Recollections of his uncle, Stephen F. Austin, a series of 225 letters from his brother, Guy M. Bryan, and the correspondence of the Texas Veterans deserve special mention. However, the entire collection makes substantial additions to the information contained in other collections previously given to the University, such as the Austin Papers, the Guy M. Bryan Papers, the James F. Perry Papers, and the Texas Veterans Papers. Each is strengthened by this gift. The Beauregard Bryan Papers constitute the last large collection of papers relating to the early history of the family of that remarkable man, Moses Austin, with whom "the idea of forming a settlement of North Americans in the wilderness of Texas originated."¹

LATIN AMERICAN COLLECTION

Historians, novelists, economists, artists, folklorists, scientists—in fact, scholars and writers in all fields who are interested in Mexico—will find the many *calendarios* (almanacs) published in that country in the past two centuries to be a mine of interesting and useful information. Some of these are of a general character, containing a wide variety of material, while others appeal only to a certain group of people, as for instance, the *Calendario de las Señoritas Mexicanas*, or the *Calendario del Negrito Poeta*. Others are of a purely political character, published as a medium of political propaganda, such as the *Calendario de la Democracia para 1857*, *Calendario del Caballo de Troya por el año de 1858*, and the *Calendario Reaccionario para el año de 1861*. All, however, are of inestimable value to the student of Mexican life.

¹Translation of the Laws, Orders, and contracts, on Colonization, from January 1821, up to this time, in virtue of which Col. Stephen F. Austin, has introduced and settled foreign emigrants in Texas, with an Explanatory Introduction. (San Felipe de Austin, Texas, Printed by Godwin B. Cotten, November, 1829) p. 3.

The Latin American Collection has had a group of about 200 such almanacs, lying between the years 1762-1916. Recently it has increased its holdings with the purchase of twenty more volumes. It now has the *Calendario Manual* of Mariano Galván for the years 1827 to 1916 inclusive, as well as for the years 1918 and 1919. This is a general almanac of great value. It lists the names and addresses of the government officials of Mexico—administrative officials, legislators, judges, treasury officials, governors of states, etc., for the respective years. Besides giving such useful information as holidays, differences in time in the different parts of the country, saints' days, etc., it contains descriptions and illustrations of important buildings, events, and historical characters. In it are to be found also road guides, giving the distances from Mexico City to the various parts of the country with the names of the intervening towns or posts, distances both from one to another and from Mexico City, and description of the condition of the road and of the surrounding countryside. Natural history, legends, biographical sketches, explanations of various ceremonies and positions—military, ecclesiastical, etc.—and book announcements are all to be found here.

Of equal interest and importance is the *Calendario Manual y Guía de Forasteros* of Don Felipe de Zuñiga y Ontiveros. The first of these appeared in 1762 under the title *Guía para que las personas, que tuvieron negocios en esta corte, sepan las casas de los sugetos, que obtienen empleos en tribunales y juzgados de ella*. Besides containing the names and addresses of the government officials, it lists the dates of entrance and departure of sailing vessels from the port of San Juan de Ulua at Veracruz from 1581 to 1761 and names the owners of the vessels. A most useful item in most of these Ontiveros *Calendarios* is the yearly report on vital statistics for Mexico City. Thus in the one for 1784, one learns that for the year December 1782 to November 1783, in Mexico City, there were 1174 marriages, 6055 births, 4728 deaths; that 3209 persons were admitted to the General Hospital of San Andrés, of

which number, 2369 were cured, 359 died, and 211 were retained. For the same period of time the Royal Hospital for Indians admitted 4301, released 3703, and 545 died. Other information to be found here concerns the usual listing of the official holidays with the added information of how the people were to dress for the various holidays, the timetable for the arrival and departure of mail to and from the different points of the realm, the facts and figures on the royal treasury and the lottery. The Latin American Collection has this almanac for the years 1762, 1766, 1787-1788, 1797, 1799, 1801, 1809-1813, 1815-1821, 1846-1847.

The *Calendario de José Mariano Lara*, 1840, 1842-1846, 1848-1849, is another general almanac with special attention given to scientific discoveries and political issues. The 1844 number contains a biography of the Mexican painter Cabrera, and the 1849 number gives a brief survey of the government of Mexico from 1821 to 1847, listing the names of the executives, their ministers and the dates on which each assumed office.

For the ladies, there is the *Calendario de las Señoritas Mexicanas* by Mariano Galván, of which the Latin American Collection has those for 1838-1841, 1843, 1856, 1866, the *Calendario de las Damas*, 1875, the *Calendario Portatil para 1842 dedicado a las Señoritas de la República Mexicana*, and the *Calendario de Ignacio Díaz Triunfo dedicado a las Señoritas*, 1850. The last two are tiny volumes, bound in green or maroon velvet impressed with a design in gold. Besides the yearly calendar, they contain delicately colored illustrations, advice to the young ladies, and appropriate poetry. The *Calendario de las Señoritas Mexicanas* is a much more pretentious almanac. Its some three hundred-odd gilt-edged pages is decked out in a cover of red or green leather as a background for an elaborate design in gold. It contains numerous illustrations, some of the most interesting of these being the colored plates of the styles of the year with descriptions of each costume. Thus in the *Calendario* for 1839 are to

be found pictures of the morning dress, the street dress, the afternoon dress, the picnic dress, etc., with an accompanying description of the type and color of material of each costume. It contains also lists of holidays, natural history, political history, customs, horticulture, domestic art, literature—poetry, drama, biography, description, stories, legends, and translations, such as that of *Camille*.

Of interest to the folklorist and the sociologist is the *Tercer Calendario de Pedro Urdimales para el año de 1858*, which contains an illustrated sketch of the Mexican version of the life of this well-known Spanish folk character. In this Mexican version Pedro is represented to have been born in Puebla de los Angeles, Mexico, in the latter part of the 18th century. His various experiences in primary school and in college and as a baker's helper, a waiter, a priest, a porter, a water vendor, etc., are recounted and illustrated.

Of similar interest is the *Calendario del Negrito Poeta* for the years 1857, 1861, 1869, 1870-1871. Each number contains some verses of this popular eighteenth century Mexican poet with explanations of the origin and meaning of the verses. Little is known of the life of José Vasconcelos, popularly known as *el Negrito Poeta*. He is supposed to have been born in the early part of the eighteenth century in Almolonga, Mexico. His parents were Negroes who had been brought to Mexico from the Congo. His verses were transmitted orally from person to person until they were collected and printed in the *Calendario del Negrito Poeta*, edited by S. Blanquel. The first one appeared in 1856, and one appeared each year thereafter until 1872. Hence these *Calendarios* are of great interest and value to the student of folk life of Mexico in the eighteenth century.

Quite frequently the almanacs or calendars were presented to friends, both men and women, as gifts. For such purposes, the calendars were carefully and elaborately prepared. Those for men were made the size of a large wallet, to fit in a

man's inside coat pocket. Bound in fine brown, red or green leather with elaborate designs of gold, they indeed made handsome gifts, serving much the same function as their English and American relatives, the popular annuals and "gift books." Some of them have the name of the owner inscribed in gold letters on the cover and are encased in an elaborately designed jacket. Those for the women were just as beautifully prepared. Some are small enough to fit into the palm of a lady's hand or to slip into a tiny bag. These gift editions are attractive and interesting both inside and out.

Other almanacs in the Latin American Collection are *Calendario de Abraham Lopez* (1848, 1851), *Calendario de San Felipe* (1865), *Tercer Calendario Nigromantico* (1857), *Calendario Manual de C. Martín Rivera* (1830, 1832), *Calendario de San Baltasar o pequeña guía de Forasteros* (1874), *Guía de Forasteros de este imperio Mexicana y calendario para el año de 1822* by Alejandro Valdés, *Nuevo Calendario Manual de Sebring* (1835), *Guía de Forasteros y Repertorio de Conocimientos Utiles por el General Juan Nepomuceno Almonte* (n.d.), *Calendario de I. Cumplido* (1839, 1855, 1857), *Calendario de Blanquel* (1863), *Calendario de Junípero* (1865), *Calendario del Extravagante* (1861), *Calendario de José Ramírez* (1861), *Calendario Curioso o Efermeris de Nueva España, útil a los cortesanos, caminantes, y labradores para el año de 1793*, by Ignacio Vargas, and *Calendario Cómico del Más Antiguo Galván* (1866).

NEWSPAPER COLLECTION

A file of the *Gazette de Lausanne* for the period August 16, 1939–November 13, 1942, published at Lausanne, Switzerland, has been given to the Library by Miss Noemi Schuchmann. This paper covers a large part of the early period of World War II and will in the future be valuable to students interested in the causes and progress of that struggle.

RARE BOOKS COLLECTIONS

The Rare Books acquisitions for the past quarter, while showing few outstanding or individually exciting items, are yet of considerable importance, for each fills a gap in some subject or author. They are of interest, too, for the indication they give of our holdings in various fields. The London editions of Edgar Allan Poe, for instance, and second and third American editions have been bought to supplement a very strong collection of first editions; and a late edition of Cibber's *Careless Husband* would be of little value did it not take its place in a very large Cibber group.

Among the few seventeenth century titles that appear are the Earl of Anglesey's *Memoirs* (1693); John Banks's *The Unhappy Favourite* (1682) first edition, completing a series of six printings, in 1685, 1704, 1712, 1734, 1735, and 1760; Samuel Butler's *Hudibras* (1710) adding another to a sizable shelf beginning with the first editions of the three parts, 1663, 1664, and 1668; Edward Phillips's *Theatrum Poetarum, or A Compleat Collection of the Poets* (1675); René Rapin's *Reflections upon the Eloquence of these Times* (Oxford, 1672), adding to good holdings of this author; and Matthew Wren's *Monarchy Asserted* (Oxford, 1659).

To our eighteenth century shelves has been added another of the many "voyage books" of the period, *An Affecting Narrative of the Unfortunate Voyage and Catastrophe of His Majesty's Ship Wager* (1751); Thomas Blacklock's *Poems* (1756); Colley Cibber's *The Careless Husband* (1735)—a late edition, swelling a long run of Cibber's works; George Duckett's *A Summary of All the Religious Houses in England and Wales* (1717); Thomas Edwards's *The Canons of Criticism* (1750); Richard Fiddes's "*A Letter in Answer to One from a Free Thinker: Occasion'd by the Late Duke of Buckinghamshire's Epitaph, 1721*"; Henry Fielding's *The Debauchees* (1750) and *Don Quixote in England* (1754) carrying nearer completion a very rich Fielding collection; Bernard

Le Bovier de Fontenelle's *Letters of Gallantry*, translated into English by Ozell (1715), and "*A Week's Conversation on the Plurality of Worlds*, translated by Mrs. A. Behn, Mr. J. Glanvil, John Hughes, William Gardner. To which is added Mr. Addison's Defence of the Newtonian Philosophy, 1737"; Philip Frowde's *Philotas* (1735), completing our holdings of his works in first editions; John Gay's *The Shepherd's Week* (1714), closing a gap in our series of the first five editions; Edmund Gibson's *The Bishop of London's Pastoral Letter* (1739), fourth edition; Philippe Habert's *The Temple of Death*, translated by the Marquis of Normandy (1709); Mrs. Eliza Haywood's *The Rash Resolve* (1724) swelling a good showing of Mrs. Haywood's works; John Hervey's (Baron Hervey of Ickworth) *An Answer to the Country Parson's Plea against the Quakers' Tythe-bill* (1736); Benjamin Hoadley's *An Answer to the Reverend Doctor Snape's Letter* (1717); George Lyttelton's (1st Baron) *Works* (1774); Jean Francois Marmontel's *Belisarius* (1767); Abbé Olivier's *Memoirs of the Life and Adventures of Signor Rozelli, at the Hague* (1709), a volume of Defoe interest; Thomas Percy's *Reliques of Ancient English Poetry* (1765) first edition; Sir Thomas Urquhart's *Tracts* (Edinburgh, 1774); Paul Whitehead's *The Gymnasiad* (1744); and Tate Wilkinson's *Memoirs of His Own Life* (1790). With the few exceptions noted, all these were printed in London.

To the eighteenth century belong also the two items of music that have come in this quarter: Sébastien de Brossard's *Dictionnaire de Musique* (Paris, 1703); and *Musical Miscellany, being a collection of choice songs set to violin and flute by the most eminent masters* (London, 1729-31) 6v.

Three outstanding current editions of seventeenth and eighteenth century worthies of peculiar value to scholars working in the Rare Books Collections may properly be listed here: John Milton's *Complete Poetical Works* Reproduced in Photographic Facsimile, edited by Harris Francis Fletcher (University of Illinois Press, 1943) v. 1; the *Yale edition of Horace*

Walpole's Correspondence, edited by W. S. Lewis (New Haven, 1944) v. 11-12; and *The Correspondence of Richard Steele*, edited by Dr. Rae Blanchard (Oxford University Press, 1941).

Important enough to set off to itself is Samuel Johnson's *A Dictionary of the English Language* (London, 1755) 2 v., a bequest of Florence Ralston Brooke, duplicating the first folio which is followed on our shelves by the third, fourth, and fifth folios. With it may be noted, also, *Letters to and from the Late Samuel Johnson*, edited by Hester Lynch Piozzi (London, 1788), 2 v.

Of special interest is a copy of *The Book of Common Prayer* (1801) having a double fore-edge painting, the first to come into the Rare Books Collections.

The Romantic Period has five new titles: two of Byron interest, *Narrative of Lord Byron's Voyage to Corsica and Sardinia . . . Kept by Captain Benson* (London, 1824) and Robert Charles Dallas's *Miscellaneous Writings* (1797); John Aiken's *Essays on Song-Writing* (London, 1810); and John Gibson Lockhart's *Valerius* (Edinburgh, 1821).

Additions in American literature include: Curtis's *Jessie's Flirtations* (New York, 1846); *Essays of Howard, or Tales of the Prison . . . Written by a Debtor* (New York, 1811); J. Elizabeth Jones's *The Young Abolitionists* (Boston, 1848); Samuel Kettle's *Yankee Notions* (Boston, 1838); Jairus Lincoln's *Anti-Slavery Melodies* (Hingham, Mass., 1843); Edgar Allan Poe's *Tales* (London, 1845), *Tales of Mystery, Imagination, and Humor* (London, 1852) two editions, *Poems* (New York, 1867), and *The Prose Tales, Second Series* (New York, 1877); William Gilmore Simms's *The Life of Nathaniel Greene* (New York, 1849), and *The Life of Francis Marion* (New York, 1855); Charles Stearns's *Dramatic Dialogues* (Leominster, Mass., 1798); John Hurford Stone's *Copies of Original Letters to Dr. Priestly in America* (Philadelphia, 1798); William Ware's *Probus* (New York, 1838) 2 v.; and Horatio Hastings Weld's *Corrected Proofs* (Boston, 1836).

Our Rowfant Club publications have been increased by four titles: Samuel Arthur Jones's *Bibliography of Henry David Thoreau* (1894); Mary Wright Plummer's *Verses* (1896); *A Few Letters from Arthur Machen* (1932); and Willis Vickery's edition of "*The Tempest*, A Comedy by William Shakespeare [Reprinted from the Folio of 1623] together with the text revised and rewritten by John Dryden and William D'Avenant, to which is added *Caliban*, a continuation of *The Tempest*, translated from the French by Ernest Renan by Eleanor Grant Vickery, preceded by an Introduction by Sir Sidney Lee, LL.D., D.Litt. (1911)."

Two American fine press books are to be listed: Girolamo Fracastoro's *The Sinister Shepherd* (The Primavera Press, Los Angeles, 1934), and Henry Morse Stephens's *St. Patrick at Tara* (The Bohemian Club, San Francisco, 1934).

The following bibliographical tools have been added this quarter: David Erskine Baker's *Biographia Dramatica* (London, 1812) following on our shelves the two earlier editions of this work: *The Companion to the Play-House* (1764) and *Biographia Dramatica* (1782); *A Catalogue of the Curious and Extensive Library of the Late James Bindley* (1818-20); and Marshall's *Catalogue of Five Hundred Celebrated Authors of Great Britain* (1788).

By gift have come four current publications: *The Letters of Mary Shelley*, collected and edited by Frederick L. Jones (University of Oklahoma Press, 1944); *The Warning Drum*, Broad sides of 1803, edited by Frank J. Klingberg and Sigurd B. Hustvedt (University of California Press, 1944); *A Bibliography of James Whitcomb Riley* by Anthony J. Russo and Dorothy R. Russo (Indiana Historical Society, 1944); and *A Collection of Paul Hamilton Hayne Letters*, edited by Daniel Morley McKeithan and published by The University of Texas (1944).

TEXAS COLLECTION

The University was recently given a volume entitled *An Abstract of the Original Titles of Record in the General Land Office. Printed in accordance with a resolution of the House of Representatives, passed 24th May, 1838.* (Houston, National Banner Office—Niles & Co., printers, 1838) 182 p. 32cm. The Resolution required the Commissioner of the General Land Office "to have printed one thousand copies of the abstract of the books of his office prepared by the clerk to the Committee on Public Lands." It was the first publication of this kind issued by the Republic of Texas. Since Texas retained her public land when she entered the Union, other volumes of abstracts of titles followed until the series now numbers over sixty volumes.

The titles listed in this volume are grouped under the name of the agent who issued them; for example, "A list of titles issued by Talbot Chambers, commissioner for Milam's Colony," "A list of titles issued by Jose Antonio Navarro in Green DeWitt's colony," "A list of titles issued by the commissioner, George W. Smyth, in various places, in 1835." The information about each title includes the name of the grantee, date of the title, quantity of land, and its location. The location is indicated by reference to an adjacent river, creek or other geographic feature; for instance, "Bernard, W. side; Caney Creek, joins James Stevenson"; "Mill Creek, E. fork, W. side"; "Yegua, joins J. P. Coles"; "San Jacinto, W. side, first above junction."

The Library now has four copies of this *Abstract*; all of them are incomplete. However, between them they supply the parts necessary for a complete volume. The poor condition of these copies results from the fact that this document, like all others published by the Republic, was unbound. Also, it was much used. Two of the Library's copies have title-pages: on one appears the autograph of Ashbel Smith; on the other,

the new copy, the autograph of George W. Smyth, both men of prominence in the Republic and State of Texas.

The first Association of Baptists to be organized in Texas was the "Union Baptist Association, begun and held in the Town of Travis in Western Texas, October 8, 1840." It still survives, and to it have been added at least 250 more such associations. From the beginning the Union and other Associations printed their minutes each year. The total number of such minutes is not known, but it would probably run to between 7,500 and 10,000. The University of Texas is one among a few libraries in Texas that collects these minutes, now having 962 pamphlets of which a lot of 120 was acquired during the present quarter. This recent acquisition represents minutes of Associations scattered over the state and for the period 1888-1941. Association minutes deal with such subjects as education, missions, orphanages, temperance, religious literature, and the internal government of the Associations, and are useful sources of biographical material through their obituary notices.

GENERAL

One of the interesting items of source material for frontier history acquired during the quarter is the *Transactions* of the Oregon Pioneer Society. The run acquired extends from volume 13 through 56 (1885-1928), lacking volume 24. While the *Transactions* are not scarce, the twenty-one libraries which have as many or more volumes as Texas now has are located, characteristically, on the Pacific and Atlantic coasts and, between these points, in northern states. The Texas file, consequently, is the only one of record in the South and Southwest. The sets nearest to Austin are at the University of Illinois and at Colorado Springs.

The Law Library has acquired by gift from Mrs. Raoul Mueller and Mrs. C. C. Roberts of Beaumont a copy of Blackstone's *Commentaries* (second American edition, Isiah Thomas

and E. T. Andrews, Boston (1799), volumes 1, 2, and 4). This, according to Eldon R. James, is one of the 149 legal treatises printed in the British Colonies and the American States before 1801; it joins, in the Law Library, two other legal publications of this early period of American law publishing.

Any history of the world is likely to turn into a library, or to become an encyclopedia, or to restrict itself to only one cultural area rather than to cover the world as a whole. Wilhelm Oncken's *Allgemeine Geschichte in Einzeldarstellungen* (Berlin, G. Grote, 1879-93), 47 v., is nearly a library, but it successfully avoided the second and third dangers. Although written by a number of outstanding scholars, it did not lose unity, and the collaboration of so many prevented an undue narrowing of the fundamental view. The history of the Orient is as fully dealt with as is the history of Europe. The historical method employed—based on that of Rancke and Hegel—makes this work, unlike many of a similar nature, still useful.

Recent acquisitions of the Library include the *Journal de Conchyliologie* (Paris) volumes 1, 12-15, 17, 24-38, 70, and the *Manual of Conchology* (Philadelphia, Academy of Natural Sciences) ser. 1, v. 5, 6, 8-17; ser. 2, v. 1-28. These two items deal with the science of conchology or malacology, that is, the study of mollusks living or fossil. This science has many applications and ramifications. There are, for instance, those mollusks which transmit the dread schistosomes of blood flukes to man. Blood flukes are endemic in the southwest Pacific, China, Burma, India. Should these flukes be imported by returning soldiers attempts to check the infestation would require knowledge of the mollusks that are intermediate host. Other mollusks are intermediate hosts for worms that infest sheep, and knowledge of these mollusks is necessary to curb such infestations. There are many mollusks that provide food for us. One of them, the oyster, is known to all, and it is

preyed upon by other mollusks like the oyster drill. One should not overlook the mollusks that help to clothe us. All mother-of-pearl shirt buttons come from mollusks and Texas rivers are potential sources of shells for this purpose. Pearls, too, are products of mollusks.

In Texas, mollusks are of interest for a local and practical reason. Fossil mollusks are found in abundance in the oil-bearing strata of Texas. It is with their aid that paleontologists identify, trace, and correlate these strata. There is an extensive and ever-growing research literature on this subject that is being used by petroleum geologists and scientists.

The *Journal de Conchyliologie* is the standard outlet for malacological articles in France. As such it has published articles of leading French scientists as de Boury, Lamy, Fischer, which are of importance in the field of biology, systematics, and paleontology. The *Manual of Conchology* by Tryon and Pilsbry is a monumental work of considerable repute. It covers living land snails. This subject is of importance chiefly to medicine since mollusks are intermediate hosts of parasites, and to the study of evolution because many land snail populations have been investigated in great detail and exhibit neatly the processes of speciation by geographic isolation.

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LETTERS OF THOMAS J. WISE TO JOHN HENRY WRENN: A FURTHER INQUIRY INTO THE GUILT OF CERTAIN NINETEENTH-CENTURY FORGERS, ed. by Fannie E. Ratchford. New York: Alfred A. Knopf, 1944. 656 pp. \$7.50.

Miss Ratchford's latest book throws new light on the forgeries of first editions involving Thomas J. Wise, eminent bibliographer, book-collector, and friend of Rossetti, Swinburne, and other famous writers. For many years he helped

John Henry Wrenn, of Chicago, build up in America a private collection which rivalled his own Ashley Library (now in the British Museum), one of the greatest private libraries in the world. Thus it came about that the Wrenn Library of The University of Texas was interlarded with Wise's forgeries.

"In 1934," says the publisher's descriptive circular, "John Carter and Graham Pollard, in *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets*, published an exposure, fully documented, of more than fifty 'first editions' of foremost nineteenth-century authors, implicating, but not naming T. J. Wise as the prime forger. Miss Ratchford, after years of research, has now edited the letters of Wise to his American friend Wrenn, proving further forgeries, and involving the guilt of H. Buxton Forman and Sir Edmund Gosse, distinguished men of letters."

An outstanding example of superior craftsmanship in book-production, the book was designed by W. A. Dwiggins. There are twenty-six illustrations.

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A COLLECTION OF HAYNE LETTERS, ed. by Daniel Morley McKeithan. Austin: The University of Texas Press, 1944. xix, 499 pp. \$3.00.

Professor McKeithan's careful and illuminating edition of the Hayne letters, which is both an edition and a study, contains 245 letters: 229 by Paul Hamilton Hayne (1830-1886), Southern poet; 11 by his wife, Mary Middleton Michel Hayne (1831-1892); and 5 by his son, William Hamilton Hayne (1856-1929). Most of the letters were written between 1853 and 1886, and throw considerable light not only on the life of Hayne but also on the conditions of Southern life and

literature generally. Among the addressees are prominent men of letters in all sections of the country.

The original letters are preserved in the New York Public Library, the Boston Public Library, the Craigie House, the Huntington Library, the Library of Congress, and the libraries of Harvard University, Yale University, Columbia University, Cornell University, The University of Virginia, The University of North Carolina, and The University of Texas. Accurate copies were made available by means of photostats and microfilm.

The forty Hayne letters at The University of Texas came to the Miriam Litcher Stark Library in 1942. They are addressed to Col. John Garland James (1844-1930), educator and banker, who was superintendent of the Texas Military Institute in Austin and second president of Texas A. and M. College. By securing in advance a list of subscribers, Col. James was mainly responsible for the publication in 1882 of the *Complete Edition* of Hayne's poems.

THE LIBRARY CHRONICLE is edited by Joseph Jones, Department of English, and published by the Library of The University of Texas, Austin 12, Donald Coney, Librarian.

